

THE NARRATIVE STRUCTURE OF COMMERCIAL ADVERTISEMENTS USING

THE HERO'S JOURNEY BY JOSEPH CAMPBELL

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BY

CHRISTOPHER KOSINSKI

CHRIS FLOOK - ADVISOR

BALL STATE UNIVERSITY

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Introduction

This paper supports a creative project titled, *The Narrative Structure of Commercial Advertisement Using the Hero's Journey by Joseph Campbell*. Three digitally shot commercial advertisements will be provided. Each commercial will have a unique narrative that is structured and inspired by Joseph Campbell's *Monomyth* from the academic writing titled, *The Hero with a Thousand Faces* (1968). The project explores the concept of applying the academic theory of the *Monomyth* with commercial production in an attempt to address the problem space that it has in the world of academia.

Commercial production needs to have a modern day reassessment of its structure and value due to the emergence of television programming both on broadcast television and online. Commercials have become a method to generate mass amounts of revenue due to the recent growth of streaming video services like OnDemand, internet dissemination of television productions online, and social media services such as Youtube and Facebook. There are many outlets in which viewers can engage in their choice of entertainment. With the way that the industry continues to change the delivery of content, it is important that the commercial industry adapts to the expectations of viewers and develops engaging content that not only sells a product, but also in how it connects by structuring advertisements with narrative.

This project is an attempt to contribute a new method of commercial production by blending Campbell's *Monomyth* into a television advertisement. The project's parameters run counter to traditional advertisement. According to a *Canadian Business* article entitled, *The New Golden Age of Television* (2013), over the past 15 years, TV producers have created a high volume of programs with narrative depth and complexity that has never been seen before in the medium and it might lead to a second "golden age" of television. The article highlights that due

to the diversity of programming, the Nielsen ratings have been more divided and have resulted in a drop in revenue for television studios. In 1983, a little under half of the U.S. population tuned in to the series finale of *M.A.S.H.* This is quite different than the widely popular *Breaking Bad* series finale that only received around 10 million viewers and ranked 24th in the Nielsen ratings that week (2013). Though the idea of a second “golden age of television” is merely an opinion, the increased production quality of narrative based content on cable television has been remarkable and incredibly popular, thus making a good case for the claim. DVR, Digital Video Recorder, has become very popular among many consumers who want to avoid advertisements, but television studios have found their way around viewers who fast forward through the content that fund programming. In most cases, viewers are required to finish advertisement breaks before continuing a particular form of media. Many websites have adapted this same feature with mandatory advertisements. This alone opens up many doors of opportunity for commercial production and the many ways that advertisement companies can approach the engagement of a particular target audience. The article *The New Golden Age of Television* (2013) features the opinion of Alan Middleton, a professor of marketing at York University’s Schulich School of Business. He believes that “there is no evidence that the 30-second commercial has lost its power” (Beer, Lynch, Mann, Tang, Tossell, & Warnica, 2013, p. 36-43). However, Middleton extends his opinion with the idea that advertisers are operating in “a very noisy environment” and have to find new ways to communicate marketing messages. The article reinforces that traditional TV spots will be made stronger through technology rather than being replaced by it (2013). Again, a great example for a technological solution is the mandatory viewing of advertisements before a program starts or resumes. Hopefully new technology does not come up with a way to bypass the existing regulations that support advertisements. Another solution to

this is to find a way to restructure the way that we look at marketing and narratives within commercials so viewers can accept the forces that fund our entertainment. However, there are services like Netflix and HBO that are completely funded by subscription fees. This is a different approach to funding programming compared to television channels that rely on commercial advertisements. Subscription services are growing in popularity but currently represent a minority opposed to the many television channels that are offered on broadcast and cable television.

The goal of this study is to use the basic stages of Joseph Campbell's *Monomyth* as a narrative framework for a television commercial advertisement. The main components of the *Monomyth* include: separation, initiation, and return. These central elements will be utilized in my project as the primary narrative structure in order to ascertain whether or not such a framework can benefit commercial advertisements, while engaging the audience as if it was a traditional form of storytelling in addition to a tool that sells a product or idea. This creative project is an experiment to explore whether or not the *Monomyth* can be a blueprint for narrative structure in commercial advertising. The theme of every story written in this study deals with the personal change within each story's main character. In the three main phases of Joseph Campbell's *Monomyth*: separation, initiation, and return, the hero starts off as someone who has yet to embark on a quest. There is a call to action wherein the hero is *separated* from his or her old life or world. Once separated, the hero changes as a being and is *initiated* by the quest. Finally, the hero *returns* to the old way of life while being changed by the journey. Within these three phases lies a seventeen-stage hero's journey to fulfill the quest.

Joseph Campbell's *The Hero with a Thousand Faces* (1968) has become the foundation of my narrative theory studies and has inspired me to apply it to storytelling in commercial

production. Blake Snyder, the author of the well-known *Save the Cat* book franchise calls Campbell's *The Hero with a Thousand Faces*, "the best book about storytelling ever" (Snyder, 2005, p. xi). Through my studies of narrative structure and my experience in commercial production, I feel that Campbell's model is best to reinforce a commercial's narrative when attempting to sell products in the 21st Century. I also feel that the quality of the storytelling can be achieved in 60 seconds or less under this paradigm and still be effective in selling a certain product or idea. This project will achieve this by applying the narrative theory of Joseph Campbell's *Monomyth* (1968). I will provide extended *Monomythic* director's cut versions for two commercials entitled: *Dear Maggie* and *Inspiration* that further emphasize my research. In addition to this, I will also provide broadcast standard lengths of the advertisements. Fortunately, the commercial, *My Choice* is able to address the full structure of the *Monomyth* in thirty seconds. Because of this, there is no need to extend its length any further.

I believe that that narrative storytelling is not restricted to just words, but that narrative can be told visually for the effective conveyance of information. From a visual and aesthetic side, the advertisements produced for this study will embellish visual cinematic characteristics that help drive the force of their feel. For example, the majority of the shots used in all three videos will be close up shots to attain a more intimate feel between the main characters and the audience. The moments need to feel real and make up for the emotion that a normal ad would lose with a short time limit of a commercial. From a visual standpoint, the items developed in the art direction phase of pre-production will help solidify the narratives so that it is absolutely clear what is going on in the story. For example, I use a birthday card written years ago to travel the audience into the future when characters are much older in *Dear Maggie*. The simple prop of

the card sells both the product and the timeline of the narrative, acting as somewhat of a time machine.

Creatively, the project design intended to produce three commercials that tell thought provoking stories where the narratives are structured using the seventeen-stage *Monomyth*. The premise is to engage the viewer into actually embracing the stories within each of the three commercials and relate to the central narrative, while in the meantime, selling the three different products or ideas. Though I understand that not all advertisements must utilize the *Monomyth* in order to be successful, I want to suggest that it is a legitimate structure for forming narratives in commercials within the advertising industry. Each of the three commercials will all be provided in a digital format that is standard for both online and broadcast television advertising. In addition to the creative project, this written evaluation of the subject will include an academic review of literature that further proves my point and reinforces the digital content that I have developed for months. Following the literature review, I include the methodology related to the project and how the research was applied to the structure of its featured narratives along with the execution of Joseph Campbell's *Monomyth*. This will highlight each of the seventeen *Monomythic* stages within all three individual commercials and pair them up with the plot points of the stories. I also review the project as a whole and address the logistics of production and how it relates to the overall study. This will highlight its importance to each of the hero's journeys in addition to a discussion of the technical and aesthetic choices made in the projects final execution. The conclusion of this paper includes advice for future endeavors related to this project.

Review of Literature

The structure of the *Monomyth* in Joseph Campbell's *The Hero with a Thousand Faces* (1968) has many stages, but it can be broken up into three phases: the *separation* of the hero into a threatened, uncharted land, the *initiation* while defending this land, and the *return* back home as a changed hero (Campbell, 1968, p. 81). The first phase, the *separation* consists of a *Call to the Adventure* (Campbell, 1968, p. 41), followed by a *Refusal to the Call* (Campbell, 1968, p. 49) until the main character is approached by a *Supernatural Aid* to assist in the final decision to embark on the hero's journey (Campbell, 1968, p. 57). An event or force causes the hero to decide to make the journey to this unknown world, *Crossing the First Threshold*, while leaving his old world behind for the moment (Campbell, 1968, p. 64). The hero is now in the *Belly of the Whale* (Campbell, 1968, p. 74). The second phase of *initiation* starts off with a series of tests, identified as the *Road of Trails*, where the hero must overcome in order to undergo the transformation into a hero (Campbell, 1968, p. 81). The hero often fails this at first. The hero is then approached by a love so strong that there is no chance of turning back. This is called the *Meeting with the Goddess* (Campbell, 1968, p. 91). The love is as powerful as the relationship between an infant and his or her mother (Campbell, 1968, p. 94). Following this is a series of temptations that will misdirect our hero known as the *Woman as Temptress* (Campbell, 1968, p. 101). According to Campbell, many stories of Greek mythology have dealt with a woman as a tempting factor but the *Monomyth* does not require for that to be the case (1968). This is then followed by a confrontation and/or initiation with the ultimate power in his or her life known as the *Atonement with the Father* (Campbell, 1968, p. 105). After this, the *Apotheosis* happens where someone or something dies on the journey (Campbell, 1968, p. 127). This in return makes the hero come to a conclusion before the return from the journey. The final stage in the *initiation*

is the achievement of the quest, or the *Ultimate Boon* (Campbell, 1968, p. 148). Finally, in the *return* phase, the hero refuses to return home, *Refusal of the Return*, but must escape with this boon (Campbell, 1968, p. 167). By escaping with this boon in the *Magic Flight* stage, the hero often has trouble integrating his or her changed self into the old world (Campbell, 1968, p. 170). The next stage features a *Rescue from Without* wherein an external aid assists the hero (Campbell, 1968, p. 178). The key to this is that the hero must use this new power to be a new and improved self in his or her *Crossing of the Return Threshold* back home (Campbell, 1968, p. 188), thus making the hero the *Master of Two Worlds* (Campbell, 1968, p. 196). In conclusion, the hero now has the *Freedom to Live* fearless of death and what is to come in the future (Campbell, 1968, p. 205).

In order to understand the *Monomyth* better, I took a look at a popular narrative structure that is highly influenced by Joseph Campbell and *The Hero with Thousand Faces* (1968). Blake Snyder wrote the film narrative theory *Save the Cat* series from 2005-2009. Snyder develops a beat sheet that closely resembles the structure of the *Monomyth*. He gives credit to Joseph Campbell in the introduction of the book as the author of the “best book about storytelling ever” (Snyder, 2005, p. xi). The *Snyder Beat Sheet* is the core to the methods that *Save the Cat* offers (2005). There are fifteen beats in the list (Snyder, 2009, p. 25). The first beat is the *Opening Image* where the story is introduced and often so is the main character as an unchanged hero. It should be the opposite of the *Final Image* in the end. Next is the *Theme Stated* where the thematic premise is introduced and we as the audience understand what the broad narrative is. Both of these steps are not included in the *Monomyth*, but they are key elements that lead to the first stage of a *Call to Adventure*. Beat three is the *Set-up* of the story where characters are introduced and the setting is established with the audience. Something now must be done to

shake the hero in order to encourage him or her to embark on the *Hero's Journey*. This beat is known as the *Catalyst*. Once the journey is introduced, the hero doubts the journey he or she must take in the *Debate*. Along comes the *Break into Act Two* where the hero makes a choice of beginning his or her journey. According to Snyder, next comes the beat of the *B-Story* where he describes it as “The love story, traditionally, but actually where the discussion about the theme of a good movie is found” (Snyder, 2007, p. xviii). The next stage has the kind of moments of a film that are featured in most trailers, which are the reasons why we, as the audience, were drawn to the theater in the first place. This beat is the *Fun and Games* portion of the film where we enjoy the “promise of the premise” in the film. After we have fun with the main character, the story hits its *Midpoint* where the stakes are raised and the hero experiences stress to accomplish victory in the journey. Following the *Midpoint*, the journey continues with the beat of *Bad Guys Close In*. This is the exactly what the title describes and it leads to a moment where *All is Lost* for the hero. This is the scene of false defeat for the hero and because of this, the hero loses all hope in the *Dark Night of the Soul* beat. He or she must prevail and that is why the *Break into Three* beat is the inspiration to overcome the journey. In the direct words of Blake Snyder, he makes a reference to Joseph Campbell's *Monomyth* by defining the *Finale* as, “The Synthesis of two worlds: From what was, and that which has been learned, the hero forges a third way” (Snyder, 2007, p. xix). Finally arrives what the audience has been waiting for, the *Final Image*. It is the representation of the hero's change within the epic journey. There are many depictions that have been written on the *Hero's Journey*, but the audience needs to want to travel on this journey with the main character. This ideology is established in the first *Save the Cat* book of the series. The whole meaning behind the title of the book is quite simple. There is a moment at the beginning of a film wherein the hero does something – like saving a cat – that defines who he

or she is and makes us, the audience, like him or her (Snyder, 2005, p. xv). It is designed for the audience to resonate with that character and desire to continue on this 2-hour journey that they will embark on together. Snyder considers this to be one of the most important aspects of developing a main character and a compelling storyline, yet he claims that many movies do not do it anymore. My goal is to take the time to build this camaraderie between the hero in advertisements and the audience. The most fascinating thing is that the beats in Snyder's formula match the *Monomyth* so accurately that it also can be used as a blueprint for a hero's journey. Since *Save the Cat* is not an official work of academia, it was necessary to choose the *Monomyth* as a template for the commercials produced in this endeavor. This just proves that structured hero's journeys exist and have worked for many forms of media.

Though I am making an attempt to minimize Campbell's epic *Monomyth* into the length of a short commercial, it is important to recognize the significance of the theory in both long form narratives and historic stories within history. The theory has been around for ages. A prime example of this is the story of Jesus Christ of Nazareth. There are many similarities between the mythic characteristics of the *Monomyth* and the life and teachings of Jesus Christ. *The Christ-life as Mythic and Psychic Symbol* (1962), is written by Hugh Kerr in a volume of *Numen*. Kerr states that the story of Jesus Christ has references to the *Monomyth* and is referred to as a device of the hero's journey. With the themes of birth, passion, death, and resurrection being key stages within the liturgical year of the church, Christ's life represents the cycle of a hero on his or her journey. The journal highlights the fact that Christ descended into Hell to confront Hades, thus making a hero's journey to confront and overcome evil. Kerr makes assumptions that tangible elements in the Christian religion such as the Eucharist are ways of mythic representation and a way that believers can come to terms with inevitable stages of life, like death. In conclusion,

Christ's life can be interpreted as both biblical doctrine and a mythic, psychic symbol according to Kerr.

In the *Western Journal of Communication*, author Scott Stroud (2001) that the 1999 cult-classic film, *The Matrix*, is an example of the *Monomyth* developed in Joseph Campbell's *The Hero with a Thousand Faces*. Many events in the film actually resemble the structure of the life of Jesus Christ, dealing with sacrifice and one being acting as a savior for all. The film also is a textbook example of how a hero leaves a world that he or she once knew for a world that only the hero can make an impact in. In this rendition of the hero's journey, the audience is challenged to face the unknown world of technological "premise and promise" with a hero facing Joseph Campbell's stages. The author refers to Neo as a hero that is taking a journey into a world of uncertainty along with the audience, which engages him in a technological hero-quest. Though Neo is a hacker in his previous life, he is brought "deep into the rabbit hole" where he is introduced to a journey that he must participate in in order to save the new community that he is now a part of. *The Matrix* alters the view of the hero's journey developed by Joseph Campbell by implementing an extraordinary technological theme, yet still holding onto the facets of the *Monomyth* that we connect with (Stroud, 2001). With this theory in mind, the heroes in each of the project's advertisements will embark into a world of unknown possibilities to complete their hero's journey. This can be as complex as traveling to another planet or it can be as simple as starting something new, such as embarking on a journey to find the artist within.

The way that we connect with characters in storytelling can stimulate thoughts about our history, our present, and who we strive to be. Participants of a particular hero's journey can learn a new perspective on themselves and their place in the world through a participatory role in the journey itself (van Vuuren, 2004). The power of the myth helps link us with other imaginative

universes that we never thought were possible. In a *Literature Film Quarterly* article (2005) entitled, *Creating and Comparing Myth in Twentieth-Century Science Fiction: Star Trek and Star Wars*, the author Lincoln Geraghty implies that both the 1977 hit *Star Wars Episode IV: A New Hope* and the cult series *Star Trek* are representations of how myths can relate to our everyday lives no matter where the setting takes place. For example, the article makes reference to *Star Wars* and the similar problems that occurred during the 1960's and 1970's that were related to race, social class, and economic measures on Earth, particularly in America. Creator George Lucas related these issues to the hero Luke Skywalker and created a journey on how Luke would find his way out of these human issues with "a new hope". Geraghty claims that *Star Trek* and *Star Wars* take events from our history and translates them to a science fiction mythology where we can share that common ground (2005). Through this, the mythologies of these two popular franchises promote a sense of community and commonality within their audiences to signify solutions to tackling problems in our history and everyday life as a nation.

In another issue of *Literature Film Quarterly* (1978), the author Andrew Gordon criticizes those who call the phenomenon, *Star Wars: Episode IV - A New Hope* (1977) a childish film by arguing that the universal appeal to all ages lies in the influence from the structure of Joseph Campbell's *The Hero with a Thousand Faces*. Gordon highlights George Lucas's efforts to incorporate popular culture elements that resonate with fantasy and the American *Monomyth* to engage the film's audience and personally relate them to the hero's journey. He implies that the elements of fantasy in films such as *Star Wars*, speaks to a deeper part of our human being. This inner feeling stimulates thoughts about the past, present, future, and our hope of what life could be. I mention this because I believe that it is a crucial part of understanding that the *Monomyth* has no limitations to age when it comes to understanding the structure of the hero's

journey as a whole. It is universal. That is why many stories connect with a wide range of audience members without a pre-established fan-base. A prime example of this is the hero's journey of Spider-man on every platform that the character has been featured, whether it is a film or a comic book. The male hero that is represented in Peter Parker's journey from boy to superhero is a story that submerges a character into an extraordinary event that, in result, changes his life forever. Though there was a previously large fan base before, the Spider-man film franchise tells a story that reaches a much wider audience than just comic book readers. One could enjoy the *Spider-man* feature film (2002) without previous knowledge of Peter Parker's comic book origin. This idea once again reinforces that Joseph Campbell's *Monomyth* is a concept that resonates with all ages and backgrounds while bringing a sense of universal understanding to any myth that incorporates its substance (Koh, 2009). This is one of my many academic supporting facts on why the *Monomyth* is an effective example of storytelling in commercials because of its translucent ability to connect with everyone.

The *Idea of a Hero* was a review published in the *National Council of Teachers of English* (1969) that confirmed this hero's journey through the structure of Campbell's *Monomyth*. Author Sheila Schwartz uses well-known examples like *Beowulf*, *David and Goliath*, *One Flew Over the Cuckoo's Nest* to define the significance of the *Monomyth's* structure. With all of these stories, it is argued that there is a direct correlation between all characters in that they all take a journey into an unknown community and take responsibility in defending it. The journey eventually changes the character into a whole new persona compared to the individual he or she started the journey as. Thus making the tale about the development of the hero. Schwartz believes that Joseph Campbell's *Monomyth* developed in his book *The Hero with a Thousand Faces* is an unquestionable contemporary structure for literary works, plays, and

films that apply to the past, present, and future. Using this concept, I focused a lot of attention to make sure that each of my characters in all three advertisements made a major change in their lives to fulfill their *Monomythic* destiny.

William Indick, author of *Movies and the mind: Theories of the Great Psychoanalysts Applied to Film* (1971) suggests that the three phases of separation, initiation, and return are broken down as the three acts in a play, story, or film. It is concluded that stages can be broken down into their psychological function and that any story can be analyzed according to their structural elements. This is once again another key component in how I structured the creative project's narratives. *Return of the Jedi: The End of the Myth* and published it in *Film Criticism* (1984) argues that *Star Wars Episode VI: The Return of the Jedi* is both a bad movie and a bad conclusion to a myth due to the fact that the author, Gordon, believes that the mythic core elements of the story fail. Gordon says that the pacing is off in *The Return of the Jedi* while trying to mimic scenes that worked in previous films but failing to deliver the *Monomyth* correctly in the process. Through Campbell's three major phases: separation, initiation, and return, Gordon claims that this third phase in *Episode VI* is destructive and a disgraceful conclusion to Luke's journey. Gordon makes a claim that the film betrays Joseph Campbell's Monomyth by letting Luke escape the stage of killing his father. Darth Vader redeems his conscience; which in return prevents Luke from ridding of his purity and becoming a new and changed hero in the process. Instead, Luke ends the saga as "virtuous and chaste" (Gordon, 1984, p. 48-52) as he began it, thus breaking the *Monomyth* code of the hero's change (Gordon, 1984).

Return of the Jedi proposes a very important and fundamental question when evaluating the structure of the *Monomyth*. Does a particular narrative that follows the *Monomyth* have to abide by all of the elements in each of the seventeen stages in order to be successful? In *The*

Hero with a Thousand Faces, it is concluded that many myths contain the stages that Campbell presents, yet very few contain all of them (1968). A good example of this is the extremely popular 1997 science fiction film, *The Fifth Element*. In a 2013 literature review from the *Journal of Humanistic Studies*, it is stated that *The Fifth Element* is used as a product of the *Monomyth*, but it is implied that there are some stages of the *Monomyth* missing within the narrative. The author argues that not all stages of Campbell's *Monomyth* have to be present or completely literal to match his formula for the hero's journey (Drobot, 2013). The paper concludes that there is a direct connection between this science fiction film and fairy tales. Not only can Campbell's formula be altered, but also the hero does not have to be a male. James Cameron's 1984 cult classic, *The Terminator*, is a product of the *Monomyth* developed by Joseph Campbell due to its main character's sex. Palumbo, the author of a 2008 *Journal of Popular Culture* article, argues that the heroine, Sarah Connor, is a direct product of Campbell's *The Hero with a Thousand Faces* and makes references to the film using the five *Monomythic* stages that were developed by Campbell in his work. Palumbo makes valid points and uses key moments of Sarah Connor's journey to prove his assumption about Campbell's formula. Because Campbell's *Monomyth* often focuses on male heroes, the author makes a strong effort to highlight that as a woman, Connor is an unconventional example of the complete three-phase structure developed in *The Hero with a Thousand Faces*.

There were very few academic pieces that addressed structured storytelling in commercial advertisement. An article written by Rance Crain in an issue of *Advertising Age* features the overview of an interview with Advertising Hall of Fame inductee, Byron Lewis. In the written piece, Crain discusses how Lewis says that the foundation of advertising lies in storytelling. Lewis stated, "And if you tell that story, a 30-second story, it makes a big difference

in somebody's life when no one has ever addressed a message to them" (Crain, 2013). Lewis also addressed digital advertising and how the dissemination of a product can be applied to many different media formats. Lewis said, "It doesn't mean you don't do television, it doesn't mean you don't do print ads, but it is absolutely a remarkable way to build your brand, to build what they call 'buzz' and to be able to check and measure the effectiveness of your story" (Crain, 2013).

Extensive research in this review found no instances where the *Monomyth* was mentioned in context to commercial television, or video advertisements. Even casual search engine requests for "*Monomyth* in advertisements" reflecting the concept as it pertains to commercial advertisement production showed no result. Extensive research was also conducted for narrative theory in commercial advertisements with little information gleaned from the available literature. King's (1998) *Myth in Commercial Advertising* approached the problem space, but did not really touch on the area of interest with this project. In it, King discusses different forms of "mythos" which is related, but without discussing Joseph Campbell's *Monomythic* theory. It is a fact that when Joseph Campbell's *Monomyth* is applied to commercials, there is nothing to be found. This is exciting, because the lack of information and examples suggest that this project will truly explore the problem space between non-fiction television advertisements and Joseph Campbell's *Monomyth* narrative structure. The goal is to examine a side of the commercial advertisement field that has not been looked at and discover new ideologies for the focus.

Methodology

In order to blend the *Monomyth* into commercial production, a specific structure was created for the development of the commercial narratives. My primary methodology was to focus on the three key phases of the *Monomyth*: separation, initiation, & return while trying to

accompany the seventeen stages of the hero's journey in the process. During the separation phase, the hero lives an ordinary life in his or her old world. Something extravagant happens and calls the hero to embark on a journey into a new world, his or her "separation" from the old. The initiation phase is next. This is where the hero who has traveled to a new world is initiated by the process of the journey, therefore turning him or her into a new and improved hero. Finally, in the return phase, our newborn hero must return to the old world he or she once knew with his or her "ultimate boon" that has been acquired. He or she must live in this world as a changed being for the better. I used this structure for each of the three advertisements. Each commercial project was carefully monitored to make sure all aspects adhered and were devoted to the *Monomyth*.

In order to understand how the *Monomyth* is carefully crafted in each of the three commercial narratives, there must be an explanation of their individual stories and how each plot point attempts to address most of the seventeen stages of the *Monomyth*. As stated in the literature review, stories like *The Fifth Element* are influenced by Joseph Campbell's *Monomyth*, but do not touch on all seventeen stages in the 3 phase structure. In each commercial, almost all of the stages are present but needed to be reordered to fit the challenge of a 60 second spot (or less) running time. Separation, initiation, and return are all present within every featured narrative. My defense of Campbell's structure is fully highlighted in each director's cut. Due to the time restrictions of 30 and 60 second spots, I had to cut some scenes out for the broadcast versions.

My Three Creative Commercial Projects are:

Dear Maggie – A Greeting card commercial / 00:60 version and Director's Cut
(*Monomyth*).

Inspiration: Ball State Saturday Children's Art Classes / 00:60 version and Director's Cut (Monomyth).

My Choice – An anti-domestic violence ad / 00:30 with all stages of *Monomyth*.

Dear Maggie is a heartwarming story of a boy named Jake overcoming his fear of telling a girl in his class, Maggie, how he feels about her. Jake starts his hero's journey with his *Call to Adventure*. This scene takes place in his room at home when he pulls out a pen to write a letter to Maggie to let her know how he feels. The *Refusal of the Call* is established in the classroom where Jake's nerves kick in. He second-guesses his decision and almost backs out on the journey. He mentions her smile in the voiceover and it brings him right back into the journey that he originally embarked on, acting as his *Supernatural Aid*. Jake *Crosses the First Threshold* as he leaves his seat and decides to deliver the card after all. As he is out of his school desk, he is now in the *Belly of The Whale*; there is no turning back now. Our hero has now made his way into the *initiation* phase. *The Road of Trails* comes with the possible rejection of her love. An intimidating classmate looks at him, reminding Jake that his potential rejection will be a public event in front of the whole class. Maggie in general acts as his *Meeting with the Goddess*, representing a love so strong that Jake is willing to overcome all odds to achieve his ultimate boon. His *Temptress* is none other than his physical pain of nervousness wishing that she would feel the same way about him. In this case, the thought of rejection of his feelings might be enough to tempt him and abort the journey. Jake confronts that which holds the power, *Atonement with the Father*, by stepping right up to her desk. She looks him right in the eye and he confronts the journey. His fear of rejection dies a physical death, *Apotheosis*, as he fully commits to the delivery of the card. He smiles at her to confirm this death. Many years later, *The Ultimate Boon* is the image of an older Maggie still admiring that same card. A much older Jake

commits to a *Refusal of the Return* as he asks older Maggie to marry him. Jake's *Magic Flight* is initiated when he escapes with this ultimate boon in her acceptance of his marriage proposal. Maggie is essentially the *Rescue from Without* because she is in full control of deciding the fate of his love. She was the only external force that could decide the outcome of his journey. Jake embarks on the *Crossing of the Return Threshold* as they celebrate with a kiss. As a *Master of Two Worlds*, Jake kisses Maggie with the *Freedom to Live* with her love forever.

Inspiration: Ball State Saturday Children's Art Classes is a commercial that follows the journey of an inspired young girl, Ashley, to her adulthood as an artist at Ball State University. The impact that art makes on Ashley lives through her work and inspires another young girl as a result. Ashley's journey starts in her *Call to Adventure* as a young girl in the David Owsley Museum of Art. She looks up at the art in awe and looks back down at a "Ball State Saturday Art Class" flyer. Young Ashley experiences a *Refusal of the Call* as she bites her lip in hesitation when she reads the Ball State Saturday Children's Art Classes flyer. The *Supernatural Aid* is the flyer that draws her to the class. Ashley's *Cross the First Threshold* stage is when she participates in class. In the classroom, young Ashley is in the *Belly of The Whale* when she is working on her drawing and the instructor stops by to offer positive reinforcement on her choice of color scheme. She continues to draw which initiates *The Road of Trails* that lie ahead as a future artist. Art in general acts as *The Meeting with the Goddess*. The *Temptress* is a stage that is skipped in this narrative because it did not find a fit in the journey that Ashley accepted. Her *Atonement with the Father* is revealed when the camera makes a transition to Ashley as an adult artist in a Ball State School of Art college classroom. Her *Apotheosis* occurs when her life as a young, inexperienced artist dies a physical death. She is now an artist experienced enough to have her artwork featured in a student gallery at Ball State. She experiences her *Ultimate Boon*

by inviting others to check out her work when she posts a flyer on campus. In her art exhibit, Ashley experiences a *Refusal of the Return* when she does not approach a young, inspired student who is admiring her work. The student reminds Ashley of herself as a child. The narrative cuts to Saturday morning art classes where Ashley is now an instructor for young aspiring artists. This is her *Magic Flight* as she escapes with her boon. Ashley walks to the front of the classroom as an instructor for young artists like she once was. Her *Rescue from Without* appears as she sees the inspired, young girl from her art gallery in class and welcomes her as an apprentice with a smile. This gives Ashley another chance to return to the inspired young artist that she once was years ago. Ashley's *Crossing of the Return Threshold* is represented earlier as she walked to the front of the classroom, returning to the place where it all started for her. Now as a professional, she can still revisit the wonder and awe of learning and inspiration as a young student through her class, thus making her the *Master of Two Worlds*. The exchange of warm smiles at the end between her and the young girl confirms the *Freedom to Live* for Ashley as a changed hero.

My Choice features a modern day hero's journey that unfortunately many people can relate to. Domestic violence has been a huge topic in society recently and a problem that has needed to be addressed for a while. In my research of looking at recent domestic violence ads, I failed to capture any that highlighted in a hero's journey quite like what I propose in this particular narrative. The recent 2015 NoMore.org (2015) Super Bowl advertisement featured the audio of a 911 call where a woman tries to call for help discretely while pretending to order a pizza in front of her abuser. The imagery in the ad features distraught empty rooms in a modern day home and leaves a bone chilling realization of the horror that comes along with domestic violence. I wanted to recreate a version of this scenario but leave a choice for our hero to choose

whether to forgive her abuser, or stand up and make the call for help. The *Call to Adventure* begins with our hero, Beth, walking into frame and sitting down on the bed as the camera trucks towards her in a tension building moment. A sound effect of the doorknob shaking forces the camera to cut to the door, leaving the audience to wonder what is on the other side. A man's voice says, "Beth, I didn't mean it. Now let me in the room!" An extreme close up of her eye starts off looking straight into the camera followed a reveal of a bruise on her face. The *Refusal of the Call* is represented in the hesitation that Beth undergoes. The *Supernatural Aid* is revealed when she sees her reflection in the glass of the picture frame featuring a picture of her abuser and herself in better times. She realizes the abuse. Beth crosses the *First Threshold* by looking at the door as the handle on the doorknob shakes. The man on the outside is violently trying to enter the room. Beth is in the *Belly of The Whale* as she looks at the door and hears him scream. This leads into the initiation phase where she is exposed to a *Road of Trails* when the man states that he didn't mean his violent contact with her. He claims that it was an accident. The *Meeting with the Goddess* stage is skipped but can be represented in the picture of the two of them when she is healthy and unharmed. The *Temptress* stage is highlighted in her hesitation. She stands up, picks up the phone, thus confronting that which holds the power in her *Atonement with the Father*. The *Apotheosis* where her abusive relationship dies a physical death is paired up with *The Ultimate Boon* when she picks up the phone. She embarks on a *Refusal of the Return* when she dials 911. The *Magic Flight* of escaping with the boon is the start of a 911 call. The 911 operator is her *Rescue from Without* as she utters to herself, "No more Tom." This simple phrase signifies a *Crossing of the Return Threshold* as a *Master of Two Worlds*. She now has the *Freedom to Live*. I strived to create the ultimate struggle between forgiving the unforgivable and choosing to take action and make a change.

On a technical and aesthetic side, I created a series of commercial advertisements that will also blend professional technical and stylistic standards with the narrative. I attempted to make the three commercials possess a feeling similar to the same engagement one experiences in a theater when engaging in a story, again, consistent with Joseph Campbell's *Monomyth*. Using cinematic movement to evoke emotion and a handheld style of shot compositions, I made an attempt to make each story feel as real as possible. For example, a trucking shot, which is a moving shot on tracks, is meant to emulate tension or introduce a scene much too complex for a static shot to live up to. The handheld style represents a live-action, in the moment feel that only the slightest bit of camera movement can achieve. I also utilized extreme close-ups and a more "intimate" set of shots to allow audiences to embrace the realistic qualities of each character. The shot composition is meant to bring the audience and the characters together and unite them as one hero on a journey. In my personal opinion, I believe that we as humans connect with characters by putting ourselves into their shoes. The core way that I achieve this is to use "primal" themes in each story. These are thoughts and themes that resonate with all human beings. Blake Snyder's famous screenwriting book, *Save the Cat: The Last Book on Screenwriting That You Will Ever Need* (2005) states, "primal urges get our attention. Survival, hunger, sex, protection of loved ones, fear of death grab us" (p. 54). For *Dear Maggie*, I used themes like love, fear, and family whereas in *My Choice* I used themes such as survival, fear of death, temptation, and mourning the loss of love. In *Inspiration: Ball State Saturday Children's Art Classes*, I wanted to utilize different primal themes such as passion, success, and the majestic value of inspiration which made its way into the title.

Fortunately, for short commercial narratives, it is not necessary to use all seventeen stages in order to successfully apply the theory of the *Monomyth*. Elements of the seventeen-

stage *Monomyth* were used as a strict guide, rather than specific set of rules. Having said that, the approach applied in the creative project satisfies the project's goals and objectives because there are narratives in many advertisements, but few if any are explained in ways of theory based on Joseph Campbell's *The Hero with a Thousand Faces* (1968). Through much preparation and attention to detail, every shot has a purpose and every narrative has a complete and structured hero's journey. My application of the *Monomyth* in my creative project suggests a new and powerful way to construct visual, time-based advertisements.

Discussion of the Project

This project has gone through many levels of development. Before the narratives are explained through their loglines and summaries, it is important to understand the origins of how I was able to get this project greenlit. The fact that this project is centered on producing three *Monomythic* commercials became a logistical issue. It was so much of a challenge that it actually modified the way that the project was to be produced. Many independent projects have options for funding on websites such as IndieGoGo and Kickstarter, whereas this project did not. Though I believe that this project has a lot to offer many people in the understanding of how advertisements can serve a purpose in the world of digital storytelling, it is hard to ask for the proper funding and support to get the project into development and eventually production. To complete these projects I had to use my own resources financially and the good will of others to complete the productions on a shoestring budget. Longer forms of entertainment like a feature length or short film are in a much different scenario. A film can offer perks and many incentives for viewers to get involved financially, but a commercial for a fictional business and an academic

institution cannot. However, if time permitted, the project could have received external funding through donations for the domestic violence commercial due to its recent concern in society.

Much of the filming became possible due to the help of others; therefore there are many favors I owe to special organizations and people. A large thank you goes to my old parish and Catholic grade school, Corpus Christi in South Bend, Indiana, which was the primary setting for the commercial, *Dear Maggie*. *Dear Maggie* is a story about a little boy who builds the courage to face his fear of rejection and tell the girl he likes, Maggie, how he feels about her. Though Corpus Christi did not suggest that I help them in return, I felt that it was necessary. The school helped me with casting and the two-day shoot at the school, reserving for staff members to stay after school hours on a Friday evening to wrap production. A free promotional video for the new and improved church will be provided in gratitude for their kindness and assistance. A crew of 4 people, including myself, was assembled to travel up to South Bend, Indiana on a three-day weekend filled with numerous hours on set. Though a 60 second commercial is short, by no means does it imply at that there aren't countless hours on set and in post-production. Since 60 seconds and a longer director's cut was the goal, every second needed to be flawless and executed precisely to the project's pre-production plan. A lot of time was spent on every detail. This led to a lot of gas and meal reimbursements to keep my crew happy and energized about completing production. Fortunately, we had the resources of most of Ball State University's equipment. This project would have potentially cost about \$4,000 to \$6,000 in rental fees if it was not for the Ball State University teleplex. The resources of the Ball State University telecommunications department are outstanding and the project benefitted greatly from the use of equipment from the teleplex equipment rental area, but the vision of the project needed the use of 6K technology with a RED Epic Dragon for this particular shoot. The resources available to me

did not have access to this camera. I contacted my cinematographer friend, Joe Sailer, and asked him if he was willing to be the Director of Photography for *Dear Maggie*. This would also include the gratis usage of his RED Epic Dragon camera. This dramatically improved avoiding heavy production fees on such a minimal budget.

Finding the proper talent for *Dear Maggie* was another struggle. There was no funding to hire actors and actresses so I asked if the school had any students from grades 4-5 & ages 10-12, that would be willing to participate. Fortunately, we received a huge classroom of students able and willing to help. Our two principle actors, Colin and Eva, had no previous acting training. This led to a high stress levels for the crew. I held casting calls for the students prior to the shoot to make sure that I could communicate well with each of them in terms of directing. After this, I simply trusted in my knowledge of the narrative and directing experience to coach the proper performances from our talent. All of the actors and extras were extremely cooperative and professional. It was a good learning experience for all who participated. The children thanked us for the cool experience. The crew was very surprised how well the shoot went. The Corpus Christi teachers and staff were very gracious and the priest was amazed with the level of professionalism by the crew. Finding the actors for their adult counterparts was another incredible challenge. The project required finding talented actors that looked like adult versions of the children. An Indiana talent agency known as Talent Fusion was contacted and asked if they would be willing to supply professional actors for free. They accepted, but we were unlucky in the choice of actors and actresses that they had to offer. After six days of searching Indiana websites and all of Ball State University thespian talents, I found two people that were a perfect fit, Bethanny Spevacek and Tyson Woolf of Ball State University. I searched a website called www.bsuheadshots.com that featured a database of acting students on campus.

After finding the perfect talent for a perfect setting at Minnetrista in Muncie, IN, our crew later found out that our actor and actress had theater rehearsals until 11 PM every weeknight. In addition to this, we had to work around time restraints for the project and the schedule of the crew. We scheduled a shoot starting at 11:00 PM Monday, February 23rd, 2015. The weather had wind chills of -10 degrees and extended production 3 extra hours until 4:00 AM because of how cold it was. Our talent and crew had to take car breaks every 15 minutes because of the dangerous temperatures in addition to the RED Epic Dragon camera shutting down due to negative temperatures. Luckily, we finished production and wrapped on Tuesday morning.

For the second project, many things were held through January and February as I worked on building a partnership with YMCA to create an advertisement campaign entitled, '*Y*' *we are so much more*. The original script featured a young artist who found her passion for painting in a YMCA art class. Many years later she then teaches an art class as an adult and inspires another young artist through her work during an art exhibit. After about a month of meetings and attempts to try and make the commercial work for the local Muncie YMCA, I was left with no choice but to cancel the project with the YMCA due to the fact that they did not currently offer art classes, but only at a camp up north that features finger painting and some other facets of artistry. This was in addition to the fact that the YMCA had chosen to delay responding to this project for a while despite their interest. I had full intention of making this script work with another organization and altering the narrative to cater to any individual program that could benefit from the advertisement. After searching the Ball State University website, I discovered that the School of Art in the Arts and Journalism building on campus features a Saturday Morning Art Class for grades 1 through 6. This led to the commercial, *Inspiration: Ball State Saturday Children's Art Classes*. Not only was this a perfect way for me to give back to Ball

State, but I was able to modify the script in a way that actually improves it by featuring the School of Art program in a classroom scene in addition to the children's art classes. It was wonderful opportunity because this long-standing art program has not been publicized and has been operating for many years. I had the pleasure to meet with Mary Carter of the art education discipline in the Ball State University School of Art. Ms. Carter was extremely excited to have a commercial produced for the popular program. I attained a Saturday children's art class and modified the script from there. Ms. Carter also helped me secure talent for both the young main character and the young girl that she inspires at an older age. Since all shoots would now be filmed on the Ball State University premises, I was able to secure locations at the David Owsley Museum of Art and the Arts and Journalism Building. Shane Dresch from the Digital Storytelling graduate school program volunteered to be my Director of Photography. For the commercial shoot, it was decided to use the Blackmagic 2.5K Cinema Camera and equipment from the teleplex. On Tuesday, March 10th, 2015 we began filming in the David Owsley Museum of Art followed by a second shoot on Wednesday, March 11th, 2015 in the Arts and Journalism Building. Production had to wait until the week on March 8th because of the Saturday Morning Art Class schedule.

The third commercial project, *My Choice* was initially to be an anti-smoking campaign. Due to my lack of experiences with smoking and my inability to construct a narrative that fit the *Monomyth* correctly, I chose to develop an anti-domestic violence commercial. The subject matter is such a current topic and something that I personally feel strongly about. I studied numerous domestic violence commercials and decided to focus on a narrative that highlights a woman's inner-battle between forgiveness of this horrifying act and the strength to ask for help. There is an element of audio design that I wanted to implement into the narrative as well. The

commercial features one young woman, a college student named Beth, in a room with the other character on the other side of the door. The aggressive sound effects and audio-recorded voice are the only forms of imagery that the audience has to envision the monster on the other side of Beth's door. I wanted to direct and operate the cinematography for this particular ad to create a series of intimate and claustrophobic shots to emulate the intense battle between Beth's inner turmoil and conscience. With a minimal crew of three people, production started and wrapped on the Thursday, March 12th, 2015.

In conclusion, I believe that this project has helped address the problem space in the field of Digital Storytelling in regards to using academia as an effective tool. The three advertisements: *Dear Maggie*, *Inspiration: Ball State Saturday Children's Art Classes*, and *My Choice* are defined representations of Joseph Campbell's *Monomyth*. Their effectiveness in using the *Monomyth* as a foundation clearly proves that Campbell's *The Hero With a Thousand Faces* can be applied to narratives within advertisements to strengthen the level of storytelling.

However, I have come to the conclusion that the *Monomyth* is not necessary in all advertisements, rather a tool to be used if chosen as one. It provides a strong background for a more in-depth advertisement that has a powerful meaning and journey in its narrative. For example, a Homegoods 15 second advertisement that I had the pleasure to work on entitled, *Homegoods: Distinctive Lamps* tells a very basic story. It features a woman in a Homegoods store who lets a distinctive lamp catch her eye. She brings it home with her and it features how the lamp makes family life better. She tucks in her son into bed and turns off the light. Life is so much better with the Homegoods lamp now that she has it (2014). One could argue that she was separated from a world she once knew without a lamp, made the purchase and was initiated by the experiences with the lamp. Her turning off the lamp in her son's room can signify her return

to a new day as a changed lamp owner. One can look at this and analyze it as broad as they want and most likely touch on the three phases of the *Monomyth*, but the 17 stages are not present in this advertisement. All advertisements tell stories, it just depends how in depth it is and the way that the narrative is executed.

Conclusions and Recommendations

This project, highlighting the *Monomyth* with commercial production, is a capstone of my creative interests in Digital Storytelling. My background in commercial production has given me an immense understanding of the elements that go into the technical aspects of commercial advertising. Though having knowledge of the technical side of any production endeavor is beneficial, the product is not complete without the application of a structured narrative to drive the content within. In graduate school, I decided to focus on what constitutes a good narrative. Through much research, my interests narrowed down to Joseph Campbell's *Monomythic Hero's Journey* narrative structure in *The Hero With a Thousand Faces*. With the application of my undergraduate focus fused with the narrative studies in my graduate studies, this project completes the focus of my interests in Digital Storytelling.

A large recommendation for future projects related to what I have accomplished with this endeavor would be to focus more on the management side in unison with pre-production logistics. Since I based this project on the *Monomyth*, it restricted my creativity in one path, where it expanded my creativity in another. There were numerous instances when I yearned to develop some great ideas that did not focus on the Hero's Journey as much. Although it was frustrating at times, the challenge also pushed me to develop narratives like my domestic violence commercial to meet the criteria. If it was not for the pressure to apply Joseph

Campbell's formula, I would have never thought to develop an advertisement of that nature while taking on the timeless theme of good versus evil in a modern day and realistic setting. In regards to students taking a similar approach as mine, I would recommend that they keep logistical details realistic and to budget their availability of resources. At times this can be restrictive to creativity, but also expand on new ideas and better ways of thinking. Also, *Inspiration* proposed some minor issues for me. The commercial was so focused on hitting every stage of the *Monomyth* where it sometimes felt too complex for a sixty second commercial. Though the *Monomyth* helped make it a nice commercial advertisement, it possibly could have been a stronger commercial overall if it wasn't for the pressure to apply all seventeen stages of the *Monomyth*.

Finally, I would encourage anyone who is developing a future related project to not be afraid of producing detailed themes for one's creative project. *Dear Maggie* was a commercial idea that I had developed quite some time ago. I have always wanted to expand on this idea and was hesitant to put the project into development in fear that it would be restricted to Ball State University and the institution's policies. The best decision that I made was going through with its development into production. The project turned out to be something that I am incredibly proud of and meets the criteria of the *Monomyth* just as I had envisioned. My best recommendation is to inform someone to not be afraid to engage in a creative endeavor, but also be mindful of its logistical limitations altogether.

Finally, I believe that I have proven that the *Monomyth* is a fantastic way of telling long form narratives and also translates to commercial advertisements just as well. However, the *Monomyth* may not be the best solution for every advertisement. *Inspiration* is a good example of this due to its complex narrative. With *Dear Maggie*, *Inspiration: Ball State Saturday*

Children's Art Classes, and *My Choice*, I have proven my points in unison with Joseph Campbell's hero's journey. With the emergence of popularity in the television industry, there are far too many options for one particular type of program to dominate television ratings. This leads to a need in funding for programming with the broad viewership of all available television shows. It is essential that advertisers come up with innovative ways to tell quality narratives through commercials in partnership with new developing technologies. My hope is that other professionals in the industry use academic theories and formulas to reinforce the quality of their work in the future due to the uncharted world that lies ahead for the television industry.

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Appendix A

Monomythic Guides:

"Dear Maggie" – Skylark Greetings

Separation:

Call To Adventure:

- Scene with Jake in his room pulling out his pen to write this letter to Maggie to let her know how he feels.

Refusal of the Call:

- Nerves kick in, Jake second-guesses and almost backs out.

Supernatural Aid:

- Her smile brings him right back into the journey.

Crossing the First Threshold:

- He leaves his seat and decides to deliver the card.

Belly of the Whale:

- There is no turning back now for Jake.

Initiation:

The Road of Trails (series of tests, tasks):

- The potential rejection of Maggie's love has now become a potential public event in front of the class.

The Meeting with the Goddess (love, life, happiness):

- Maggie in general acts as his *Meeting with the Goddess*, representing a love so strong that Jake is willing to overcome all odds to achieve his ultimate boon.

Woman as Temptress (physical temptations):

- *Temptress* is none other than his physical pain of nervousness wishing that she would feel the same way about him. In this case, the thought of rejection of his feelings might be enough to tempt him and abort the journey

Atonement with the Father (confront that which holds the power):

- Jake confronts that which holds the power by stepping up to Maggie's desk.

Apotheosis (dies a physical death):

- He fully commits to the delivery of the card and kills his nerves with the transaction of a smile.

The Ultimate Boon:

- Is the image of an older Maggie still admiring that same card.

Return:

Refusal of the Return:

- A much older Jake commits to a *Refusal of the Return* as he asks older Maggie to marry him.

Magic Flight (must escape with boon):

- Jake's *Magic Flight* is initiated when he escapes with this ultimate boon in her acceptance of his marriage proposal.

Rescue from Without (help from without):

- Maggie is essentially the *Rescue from Without* because she is in full control of deciding the fate of his love. She was the only external force that could decide the outcome of his journey.

The Crossing of the Return Threshold:

- This happens when they celebrate with a kiss.

Master of Two Worlds:

- Jake kisses Maggie and has won her love eternally.

Freedom to Live:

- His undeniable love has the power to live for eternity.
-

"Inspiration" – Ball State Saturday Children's Art Classes

Separation:

Call To Adventure:

- When Ashley is in the museum, she is inspired by the art and called to act upon this feeling.

Refusal of the Call:

- Ashley bites her lip in hesitation in the museum.

Supernatural Aid:

- The Saturday Children's Art Classes flyer acts as a supernatural aid.

Crossing the First Threshold:

- She participates in art class. The instructor compliments her work.

Belly of the Whale:

- Ashley is in the Belly of the Whale when the instructor compliments on her choice of color schemes.

Initiation:

The Road of Trials (series of tests, tasks):

- Ashley continues to draw which lies the road ahead as a future artist.

The Meeting with the Goddess (love, life, happiness):

- Art in general acts as the goddess.

Woman as Temptress (physical temptations):

- This monomythic stage is skipped in this particular narrative.

Atonement with the Father (confront that which holds the power):

- It is revealed when the camera makes a transition to Ashley as an adult artist in a Ball State classroom.

Apotheosis (dies a physical death):

- This occurs when her life as a young, inexperienced artist dies a physical death.

The Ultimate Boon:

- When Ashley posts the flyer to view her professional quality work in the gallery.

Return:

Refusal of the Return:

- She doesn't approach the young girl in the art gallery.

Magic Flight (must escape with boon):

- This happens when Ashley walks to the front of the classroom as an instructor at the Saturday Children's Art classes.

Rescue from Without (help from without):

- The young girl gives Ashley the opportunity to return to that majestic feeling she once had as a child in the museum years ago.

The Crossing of the Return Threshold:

- This happens when she walks to the front of the classroom.

Master of Two Worlds:

- Now a professional, she can still revisit the wonder and awe of learning and inspiration through her class.

Freedom to Live:

- The exchange of warm smiles at the end confirm the freedom to live in Ashley's hero's journey.

"My Choice" - NoMore.org

Separation:

Call To Adventure:

- Wide shot on a female in a room shot from behind. Bangs on the door.
- Close up of a female's eye. Bangs on the door.

Refusal of the Call:

- Initial hesitation.

Supernatural Aid:

- The picture and how healthy the love was at one time but then she sees her reflection in the glass. Realizing the abuse.

Crossing the First Threshold:

- She looks over at the door.

Belly of The Whale:

- As she looks at the door she hears him scream.
- Trucking shot out to reveal a bruise on her eye and a cut on her lip.

Initiation:

The Road of Trails (series of tests, tasks):

- Man outside the door says that he didn't mean it and it was an accident.

The Meeting with the Goddess (love, life, happiness):

- Picture of her as a healthy woman. Over the shoulder shot.

Woman as Temptress (physical temptations):

- Her hesitation and how beautiful her picture with him is. She is tempted by how happy they were at one time.

Atonement with the Father (confront that which holds the power):

- She grabs the Phone.

Apotheosis (dies a physical death):

- She says, "No more Tom."

The Ultimate Boon:

- The call goes through.

Return:

Refusal of the Return:

- She dials 911. Again, when she says, "no more Tom."

-

Magic Flight (must escape with boon):

- The dialing of 911.

Rescue from Without (help from without):

- The 911 operator.

The Crossing of the Return Threshold:

- The call goes through

Master of Two Worlds:

- She says, "No more Tom."

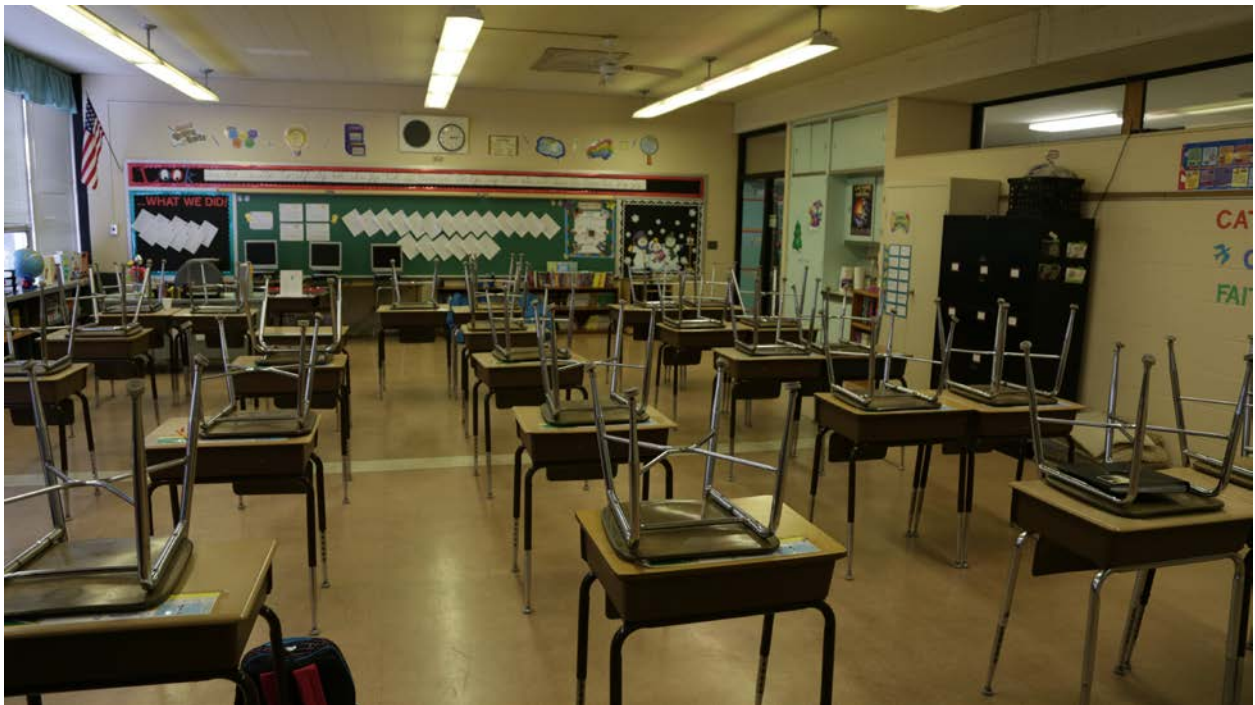
Freedom to Live:

- She stares vigorously at the door as the camera trucks away. She is fully aware of her newfound freedom.

Appendix B

Scouting and Casting Corpus Christi:











Eva- 1st Choice Maggie



Kevin- First Choice Bully



Colin – 1st Choice Jake

Appendix C

Scripts, Storyboards, and Concept Scripts:

"FIRST LOVE"

Written by

Christopher Kosinski

Greeting Card Commercial

22459 Applewood Lane South Bend, IN 46628

reelvisionmultimedia@gmail.com

(574)274-4556

INT. JAKE'S ROOM - EVENING

JAKE, 10, sits at his desk in his room. He pulls out a BIRTHDAY GREETING CARD and a PEN.

As he puts his thoughts on to paper, they translate into a VOICE-OVER for the viewer.

He begins to write, "DEAR MAGGIE,".

The voice-over begins.

JAKE (V.O.)
Dear Maggie,-

CUT TO:

INT. CLASSROOM - DAY

With a full classroom of STUDENTS, the walls are decorated with class projects and 4th grade personality. MAGGIE, 10, cute and vibrant, sits cross the room from Jake's desk.

JAKE (V.O.)
I think you are the prettiest girl
in the world.

With the card in hand, Jake prepares to deliver the card to Maggie in hopes to share his feelings for her.

Nerves kick in as Jake second guesses what he is about to do. He looks down at the card and looks back up at Maggie.

JAKE (V.O.)
Your smile is the best part about
my day.

Maggie smiles when the TEACHER, 30's/40's, hands her a GRADED ASSIGNMENT on her desk. Her smile is so rich that Jake can't help but feel better about himself.

His confidence is regained.

JAKE (V.O.)
Everyone likes you because you are
so smart and funny. I wish you
would be my best friend.

He gets up from his seat to make his way across the room. On his way across the classroom, students notice him walking to her desk.

JAKE (V.O.)
I just hope that you feel the same
way about me.

He gulps in fear.

He starts to approach her desk.

JAKE (V.O.)
One day, I want to marry you
Maggie.

Maggie notices Jake in front of her desk and smiles at him.
Jake lays the card on her desk in plain sight. It reads
"Happy Birthday Maggie."

JAKE (V.O.)
Happy Birthday.

Jake waits in anticipation.

Maggie opens the card and looks at Jake with a smile, then
looks back down at the card.

CUT TO:

EXT. PARK / COURTYARD - NIGHT

The bottom of the birthday card FILLS THE FRAME and reads,
"LOVE, JAKE".

All of a sudden a 28 year old woman's hand feels over the
words "LOVE, JAKE". OLD MAGGIE, 28, sitting down at a park
filled with lights around her, closes the card and lays it
back down in her MEMORY BOX. She closes the box.

On the top of the box is a post it note reading: **"MEET ME IN
THE PARK. - JAKE."**

OLD JAKE, 29, calls her name from behind.

OLD JAKE
Happy Birthday Maggie!

Maggie smiles, turns around, and stands up. When Maggie is
standing right in front of Jake, he drops to a knee and pulls
out an ENGAGEMENT RING.

OLD JAKE (CONT'D)
Will you marry me?

OLD MAGGIE
Yes!

Jake puts the ring on her finger. Jake stands up to kiss her. The glimmering lights peak through their romantic kiss.

:CUT TO GRAPHIC.

BALL STATE UNIVERSITY SCHOOL OF ART: "INSPIRATION"

INT. DAVID OWSLEY MUSEUM - DAY

ASHLEY, 12, a cute girl with a awe in her eye is on a field trip with her class in a gorgeous museum filled with art of all kinds.

Ashley is enamored by one of the art pieces. She sees something special in it, something unique.

She pulls out a BALL STATE SATURDAY ART CLASS FLYER and looks at it for a moment. She looks back up at the artwork in front of her.

CUT TO:

INT. BALL STATE SCHOOL OF ART 3RD FLOOR HALLWAYS - DAY

Ashley walks down the Ball State hallways as students pass her by. She sees a sign that states "BALL STATE SATURDAY ART CLASS".

Ashley stops to contemplate entering. She sees a YOUNG PERSON, 14, willingly walk into the entrance. Ashley decides to give it a shot. She enters the classroom.

CUT TO:

INT. BALL STATE SCHOOL OF ART CLASSROOM / AJ 460 - DAY

The class instructor hands Ashley a paper with instructions.

With concentration, Ashley makes her first attempt at drawing her design. Her intricate attention translates into young, passionate art. You can see it in her eyes. The Ball State "Ball Tower" rests in the background through the windows.

Ashley's STUDENT TEACHER stops by her desk to look at her work.

STUDENT TEACHER

I love your use of blue in this
piece! Keep up the good work!

ASHLEY

Thanks!

Ashley looks back down at her work. She draws a line on the paper, which makes a transition to the future.

CUT TO:

INT. COLLEGE CLASSROOM / AJ 450 - PRESENT DAY

Ashley, now 20, in a college class room as a seasoned artist. Her passion bleeds onto the canvas with life. Her beautiful art piece is revealed. She is happy with her work.

CUT TO:

EXT. CAMPUS - DAY

Ashley walks up to a bulletin board and posts a flyer that reads: "Ashley Davis Art Exhibition. Friday, November 20th, 8:00 PM".

CUT TO:

INT. ART EXHIBIT ROOM / BALL STATE ATRIUM - EVENING

Ashley is talking to a nice COUPLE, 20's, about her work. She looks over and notices a YOUNG PERSON, 11, intrigued by her work.

With focus on the young person, the audience see's her attained inspiration.

CUT TO:

INT. BALL STATE SCHOOL OF ART 3RD FLOOR HALLWAYS - EVENING

Ashley walks into a classroom with a SIGN that says "Art Class" with the Ball State logo on it.

CUT TO:

INT. BALL STATE SCHOOL OF ART CLASSROOM / AJ 460 - EVENING

Ashley walks up to the front of the class and it is revealed that she is now the instructor. She looks out into the group of students and sees the young girl from the gallery there to learn. The young person smiles at Ashley. Ashley smiles back.

CUT TO GRAPHIC.

2.28.15

'My Choice' – Unconventional Script to focus on shots to represent the Monomyth:

Call To Adventure:

- Wide shot on a female in a room shot from behind. Bangs on the door.
- Close up of a female's eye. Bangs on the door.

Refusal of the Call:

- Initial hesitation.

Supernatural Aid:

- The picture and how healthy the love was at one time but then she sees her reflection in the glass. Realizing the abuse.

Crossing the First Threshold:

- She looks over at the door.

Belly of The Whale:

- As she looks at the door she hears him scream.
- Trucking shot out to reveal a bruise on her eye and a cut on her lip.

The Road of Trials (series of tests, tasks):

- Man outside the door says that he didn't mean it and it was an accident.

The Meeting with the Goddess (love, life, happiness):

- Picture of her as a healthy woman. Over the shoulder shot.

Woman as Temptress (physical temptations):

- Her hesitation and how beautiful her picture with him is. She is tempted by how happy they were at one time.

Atonement with the Father (confront that which holds the power):

- She grabs the Phone.

Apotheosis (dies a physical death):

- She says, "No more Tom."

The Ultimate Boon:

- The call goes through.

Refusal of the Return:

- She dials 911. Again, when she says, "no more Tom."
-

Magic Flight (must escape with boon):

- The dialing of 911.

Rescue from Without (help from without):

- The 911 operator.

The Crossing of the Return Threshold:

- The call goes through

Master of Two Worlds:

- She says, "No more Tom."

Freedom to Live:

- She stares vigorously at the door as the camera trucks away. She is fully aware of her newfound freedom.

YMCA: BASKETBALL + BROTHER

FADE IN:

INT. URBAN HOME / MARCUS & SHAWN - AFTERNOON

Near a window is a portrait of two brothers together, MARCUS DAVIS, 10, & SHAWN DAVIS, 20.

The viewer is exposed to a rack focus from the picture to Marcus riding his BICYCLE outside along the front of the property through the window.

EXT. URBAN NEIGHBORHOOD - AFTERNOON

Sounds of a working BICYCLE CHAIN are in fluid motion as Marcus pedals his way to his destination. As a profile of Marcus is revealed, there is something timid about his essence. With each pedal, Marcus hopes to find new hope.

EXT. YMCA GYMNASIUM - AFTERNOON

Shawn, his older brother, is a tall and athletic man who throws his GYM BAG over his shoulder and heads into the YMCA building from his car. Confidence and composure seem apparent in the way that he walks.

In the distance is Marcus, stopped with his bike while observing from afar as Shawn enters the building. Once Shawn enters, Marcus pedals towards the YMCA.

INT. YMCA GYMNASIUM / BASKETBALL COURT - EVENING

Later on, in the middle of basketball practice, Shawn brings the BASKETBALL down from the rim on a rebound. Dribbling down the court he makes a move to get past a defender. Shawn side steps and takes a jump shot. It swooshes through the net.

TEAMMATE (O.S.)

Nice shot Shawn!

Shawn looks over to the bleachers to see Marcus watching him discretely. Marcus leaves the moment Shawn's eyes set on him.

Shawn looks over at his teammates.

SHAWN

Hey guys hold up a minute. I'll be right back.

Shawn hurries for the exit to catch up with Marcus.

EXT. YMCA GYMNASIUM - EVENING

Shawn stops at the door of the YMCA as Marcus rides off into the distance. He is too far for Shawn to catch up with him. Shawn takes one heavy breath of air and heads back into practice.

EXT. URBAN HOME / MARCUS & SHAWN - NIGHT

Tension rises from outside of the residence as the audience closes in to a house filled with nothing but screams.

INT. URBAN HOME / MARCUS & SHAWN / KITCHEN - NIGHT

Glass breaks on the surface of the kitchen tile.

The audio of the screams become deafened as the actions speak louder than words. MR. DAVIS screams at the top of his lungs, full of aggression. MRS. DAVIS delivers back the hatred.

Shawn sits at the kitchen table with his hands over his head in distress. He looks into the hallway only to find Marcus standing with sadness while watching the domestic dispute.

Marcus runs off in fear.

EXT. MARCUS'S ROOM - NIGHT

Marcus into his room and SLAMS the door.

INT. MARCUS'S ROOM - NIGHT

Marcus sits on his bed as TEARS flow down his cheeks. This house is not a home and it kills him slowly as a young, developing man.

A sudden KNOCK on the door occurs. The tears are put to a halt.

Shawn walks in with a BASKETBALL in hand. He sits down next to his brother and hands the ball to Marcus. Shawn puts his hand on Marcus's shoulder to let him know that everything will be okay.

Marcus looks down at the ball and looks back up at Shawn. Shawn delivers a kind smile. Marcus receives it.

EXT. YMCA / OUTDOOR BASKETBALL COURT - DAY

With a BASKETBALL in his hand, Marcus gets ready to drive to the net as Shawn guards him on defense. Shawn gives him advice.

Shawn goes for an unintentional steal on Marcus in hopes that Marcus will take the opportunity to take the ball up to the net. Marcus makes the move as intended and finishes off the score with laughter.

Marcus passes the ball to his brother.

EXT. URBAN SETTING - LATE AFTERNOON

Marcus and Shawn run side by side in a moment of both bonding and athletic conditioning.

INT. YMCA GYMNASIUM / BASKETBALL COURT - EVENING

Shawn passes the basketball to Marcus just slightly inside of the three point range. He is helping Marcus work on his jump shot.

Marcus gets frustrated with being unable to make his jump shot. Shawn steps in to guide Marcus on the way that he follows through with the shot.

Marcus makes another attempt at it and makes the basket. His confidence is regained with a nod of his head.

INT. COLLEGE BASKETBALL ARENA - EVENING

Shawn and Marcus sit in the stands at a college basketball game. As the audience moves by them in one fluid motion, Shawn points out something that is going on in the game below them. Marcus observes and enjoys the experience.

INT. CAR OUTSIDE OF YMCA - 6 YEARS LATER / EVENING

Shawn, now 26, drops off his brother Marcus, 16, in full practice uniform at his first YMCA basketball practice. Shawn gives him a fist bump for good luck and good confidence. Marcus heads in the front door, turns around and gives his older brother a confident, but natural thumbs up.

INT. CAR - EVENING

As Shawn drives home, he reflects on his mentoring to his brother.

INT. YMCA GYMNASIUM - EVENING

Shawn walks into a fairly crowded YMCA Basketball game. He searches for a good seat to watch his brother play

Shawn finds a spot in the stands as he looks down at his 16 year old brother taking the court for the first time in full uniform. Marcus looks up in the stands to see Shawn proudly smiling at him. Marcus smiles back, nods, and runs off screen.

CUT TO GRAPHIC.

YMCA: FITNESS + FRIENDSHIP

INT. YMCA LOCKER ROOM - DAY

A extreme close up of a SWIMMING CAP is being put on. An extreme close up of SWIMMING GOGGLES being put on.

INT. YMCA SWIMMING FACILITY - DAY

A swimmer's strokes puncture the water as air bubbles rise to the surface. AMY, 15, races to the finish as her teammates cheer her on in the community race. Neck and neck with her competition, she fights with each swimming stroke.

BETH, 16, is front-running the cheering in the midst of her teammates. Amy finishes but loses by a hair.

Beth holds out her hand to help Amy out of the pool. Amy gets out and looks at the SCOREBOARD in disappointment. Beth puts her hand on Amy's shoulder in confidence and assurance.

CUT TO:

EXT. RURAL RESIDENTIAL AREA - EARLY MORNING

As the sun peaks over the horizon to start the beginning of another day, Amy runs alongside Beth near a beautiful rural landscape outside of their neighborhood, in cardio training. Their friendship is strong and genuine, especially in their bonding through swimming.

CUT TO:

INT. YMCA WEIGHT ROOM - DAY

As Amy is doing lunges, Beth spots her. The training is intense. Amy's passion to redeem herself is imminent.

CUT TO:

INT. YMCA SWIMMING FACILITY - DAY

As Amy swims her heart out, Beth has a stop watch timing her on the side of the pool. As Amy finishes, Beth compliment her on her time.

CUT TO:

EXT. AMY'S HOUSE - SATURDAY MORNING

Beth honks her car horn. Amy leaves her house and enters Beth's car with a smile.

CUT TO:

EXT. YMCA - SATURDAY MORNING

Amy and Beth walk up to the YMCA building together.

CUT TO:

INT. YMCA LOCKER ROOM - DAY

Wearing their SWIMMING CAP and GOGGLES, Amy and Beth prepare for their team swimming event. Beth looks over at Amy with confidence and determination. (Audio from the next scene starts before cutting to it, building tension in the process)

CUT TO:

INT. YMCA SWIMMING FACILITY - DAY

Beth exits the pool after her turn in the team rally race. It is now Amy's turn to prepare to dive in. She enters the diving board.

As her teammate touches the wall, Amy dives in the pool with eagerness to bring her team to victory.

Stroke after stroke, Amy reaches closer to victory.

Beth and Amy's teammates cheer her on.

Neck in neck with her competition, Amy finishes and wins the race for her team. Her teammates are ecstatic.

Amy exits the pool and looks up at the scoreboard. She has a self cathartic moment realizing that she has brought victory to her team and credit is due to her preparation. She looks over at Beth and mouths the words "Thank you". Beth smiles.

CUT TO GRAPHIC.

YMCA: ART + AMBITION

INT. ART MUSEUM - DAY

ASHLEY, 12, a cute girl with a awe in her eye is on a field trip with her class in a gorgeous museum filled with paintings of all kinds.

Ashley is enamored by one of the paintings. She see something special in it, something unique.

CUT TO:

INT. YMCA HALLWAYS - EVENING

Ashley walks into in interior of the YMCA. She sees a sign that states "YMCA ART CLASS".

Ashley stops to contemplate entering. She sees a YOUNG PERSON, 14, willingly walk into the entrance. Ashley decides to give it a shot. She enters the classroom.

CUT TO:

INT. YMCA ART CLASSROOM - EVENING

The lights are out in the classroom. A SLIDESHOW up on the projector displays numerous amounts of art for the class. As the light from the screen illuminates Ashley's face, she becomes inspired by the art.

CUT TO:

INT. YMCA ART CLASSROOM - EVENING AFTER SLIDESHOW

With concentration, Ashley makes her first strokes of the brush. Her intricate attention translates into young, passionate art. You can see it in her eyes.

She makes another stroke of the brush which makes a transition to the future.

CUT TO:

INT. COLLEGE CLASSROOM - PRESENT DAY

In a fluid motion we see Ashley, now 20, in a college class room as a seasoned painter. Her passion bleeds onto the canvas with life. Her beautiful art piece is revealed. She is happy with her work.

CUT TO:

EXT. CAMPUS - DAY

Ashley walks up to a bulletin board and posts a flyer that reads: "Ashley Davis Art Exhibition. Friday, November 20th, 8:00 PM".

CUT TO:

INT. ART EXHIBIT ROOM - NIGHT

Establishing shot of building.

Ashley looks down at her watch, it reads: 7:55 PM.

CUT TO:

INT. ART EXHIBIT ROOM - NIGHT

Ashley opens the door to people eager to enter and view her hard work.

CUT TO:

INT. ART EXHIBIT ROOM - NIGHT

Ashley is talking to a nice COUPLE, 20's, about her work. She looks over and notices a YOUNG GIRL, 11, intrigued by her work.

With focus on the young girl, the audience see's her attained inspiration.

CUT TO:

INT. YMCA HALLWAYS - EVENING

Ashley walks into a classroom with a SIGN that says "Art Class" with the YMCA logo on it.

CUT TO:

INT. YMCA ART CLASSROOM - EVENING

Ashley walks up to the front of the class and it is revealed that she is now the instructor. She looks out into the group of students and sees the young girl from the gallery there to learn. The young girl smiles at Ashley. Ashley smiles back.

CUT TO GRAPHIC.

"First Love" Storyboard

Page 1

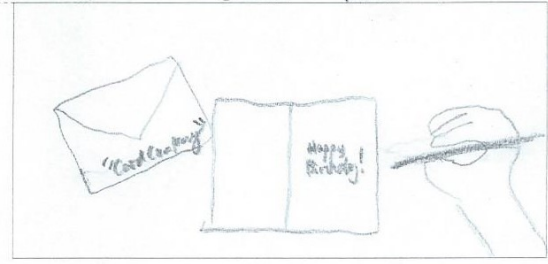
Location: "Jake's Room"

Shot #1



Close up shot of Jake pulling out the card & Pen.

Shot #2



Close up of hand, pen, and Birthday Card.

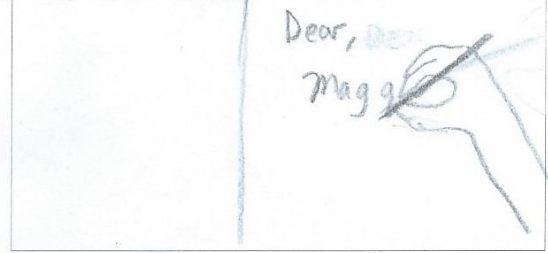
*shot will have 2 versions

Shot #3



Extreme Close up of Jake looking down at paper as he writes. Voice-Over Begins.

Shot #4



Extreme Close up of Jake writing. Voice-Over continues.

*shot will have 2 versions

"First Love" Storyboard

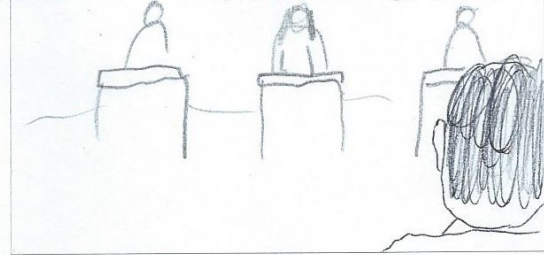
Location: "Classroom"

Shot # 5



Trucking shot towards Maggie. "Medium Shot. 'prettiest girl in world'"

Shot # 6



Wide shot, rack focus from Jake to Maggie across the room.

Shot # 7



Medium shot of Jake with card in hand. He is hesitant and looks down.

Shot # 8



Close up of Jake looking up at Maggie.

Shot # 9



Wide shot/Medium shot. Teacher hands Maggie back an assignment and she smiles bright. "Smile"

Shot # 10



Close up of Jake. Maggie's smile makes him smile. He gets up from his desk.

"First Love" Storyboard

Location: "Classroom"

Shot # 11



Wide, tracking shot of Jake walking across classroom filled with students.

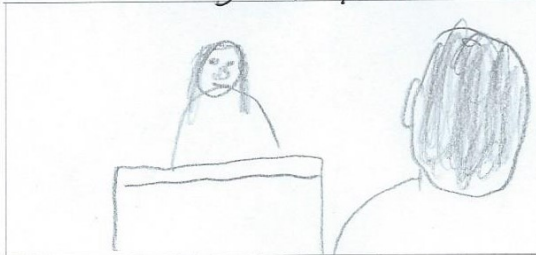
"Best Friend"

Shot # 12



Student notices. Huh?
at Desk

Shot # 13



Over the shoulder shot of Jake walking to her desk. Maggie notices.

Shot # 14



Medium shot. Jake gulps.

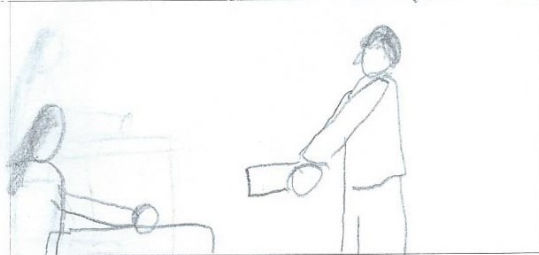
"Hope you feel same way"

Shot # 15



Close up Maggie looking into his eyes

Shot # 16



Medium profile shot from side.

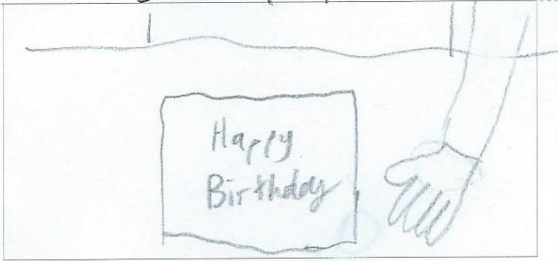
"Marry you one day"

www.PrintablePaper.net

"First Love" Storyboard

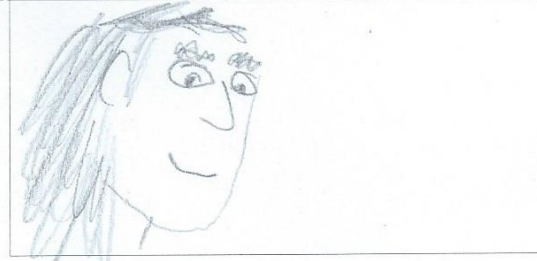
Location: "Classroom"

Shot # 17



Close up of Jake laying down Birthday card.

Shot # 18

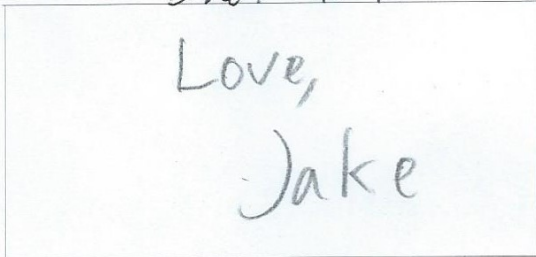


Maggie opens card, looks down at it and smiles, Close up.

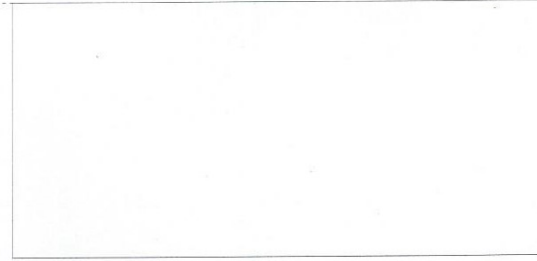
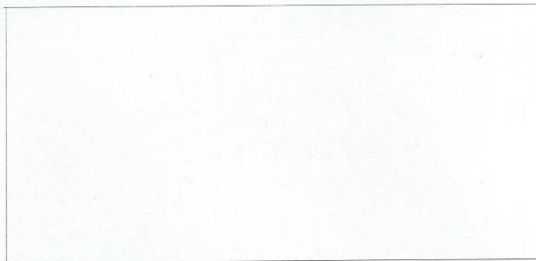
* Two Versions of Hallmark

"Happy Birthday Maggie"

Shot # 19



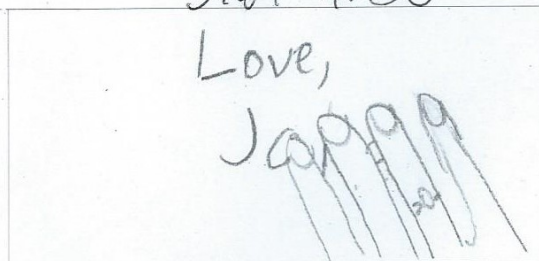
Extreme Close Up of card.



"First Love" Storyboard

Location: "Kitchen - Present Day"

Shot #20



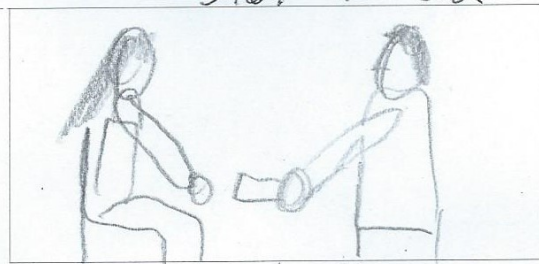
Same Extreme Close up from before. Maggie's hand feels over it with a wedding ring

Shot #21



Medium Shot. Maggie smiles. Rack Focus to older Jake calling her name

Shot # 22



Medium Shot. Maggie stands up into the shot and Jake walks into frame. "Happy Birthday"

Shot # 23



Over the Shoulder medium/Close up of Maggie looking into his eyes.

Closing

Graphic

First Love - COMMERCIAL									FOCAL LENGTHS	
SHOOTING DATES										
									20mm	PL Mount
SCENE	SHOT	ANGLE	A LENS	B LENS	LOCATION	DESCRIPTION	CAST	EQUIPMENT	25mm	PL Mount
SCENE # LOCATION TIME DATE SHOT									35mm	PL Mount
1	Master	MS / WS			INT. Bedroom	Jake is sitting at his desk in his room. Desk light illuminating him.	Jake		50mm	PL Mount
	A	CU			" "	Jake taking out the card and beginning to write.	" "		85mm	PL Mount
	B	ECU			" "	Taking the card out of the envelope that shows the card company and starting to write, "Dear Maggie,"	" "		135mm	PL Mount
SCENE # LOCATION TIME DATE SHOT										
2	Master	MS			INT. Classroom	Cinematic Trucking shot towards Maggie at her desk. Rack to Jake at a diagonal. "I think you're the prettiest girl in the world"	Maggie			
	A	CU			" "	Jake at his desk. He looks down.	Jake			
	B	CU			" "	Maggie's Birthday card is in his hands.	Jake			
	C	CU			" "	Jake looks back up at Maggie with a nervous emotion.	Jake			
	D	MS			" "	A teacher stops by Maggie's desk and drops off a graded assignment. She turns her head and smiles.	Maggie / Teacher			
	E	CU			" "	Maggie's Continued Smile. "Your smile is the best part about my day."	Maggie			
	F	MS			" "	With the card in hand, Jake smiles too	Jake			
	G	OTS / Rack			" "	OTS Jake, it Rack focuses to Maggie across the room as she talks to a classmate next to her. "Everyone likes you because you are so smart and funny." Jake gets up out of his seat.	Maggie / Jake			
	H	MS / Trucking			" "	Jake walks across classroom. "I wish you would be my best friend." Jake looks over at classmate 1.	Jake / Classmates			
	I	MS / Trucking			" "	Subtle trucking shot (POV) of Classmate 1 notices Jake walking across room.	Classmate 1			
	J	MS / Trucking			" "	While moving with Jake he gulps. "I just hope that you feel the same way about me."	Jake			
	K	OTS MS			" "	Jake steps up to Maggie's desk. Maggie looks up at him. "One day, I want to marry you Maggie."	Maggie / Jake			
	L	CU			" "	Jake's Face smiles. Jake lays the card on the desk. "Happy Birthday"	Jake			
	M	CU			" "	CU on Jakes hands laying the card on Maggie's Desk.	Jake			
	N	CU			" "	CU of Maggie looking down at the card.	Maggie			
	O	CU			" "	Maggie hands take the card out of the envelope and she reads it.	Maggie			
	P	OTS Jake / MS			" "	Maggie reads the card and cracks a smile. She looks up at Jake.	Maggie / Jake			
	Q	CU			" "	Jake waits for her approval.	Jake			
	R	MS			" "	To the side of Jake's torso eye level with Maggie, Maggie looks back down at the card.	Maggie / Jake			
SCENE # LOCATION TIME DATE SHOT										
3	Master	ECU			EXT. Vineyard or Kitchen	"Love Jake" on the card as Maggie's hand feels over the words with a wedding ring on her finger.	Older Maggie			
	A	MS / Rack			" "	As Maggie is looking down at the card smiling, The man from behind says Happy Birthday Maggie", the camera rack focuses	Older Maggie / Older Jake			
	B	CU			" "	Older Jake smiling with card in hand.	Older Jake			
	C	OTS / MS			" "	Maggie walks up to the man with a smile "Thanks NAME"	Older Maggie / Older Jake			
	D	CU			" "	They kiss as the sun peaks through.	Older Maggie / Older Jake			

BSU School of Art (Inspiration) - COMMERCIAL									FOCAL LENGTHS	
SHOOTING DATES										
SCENE	SHOT	ANGLE	A LENS	B LENS	LOCATION	DESCRIPTION	CAST	EQUIPMENT	21mm	PL Mount
SCENE # LOCATION TIME DATE SHOT									25mm	PL Mount
1	1	WS / Trucking			INT. Owsley Museum	Young Ashley looking at a particular piece of art.	Farmer		35mm	PL Mount
	2	CU			" "	Ashley is in awe of the art and becomes inspired.			50mm	PL Mount
	3	MS/OTS			" "	Over the shoulder shot as Ashley looks at the art.			85mm	PL Mount
	4	CU				Profile shot of Ashley smiling at the art.			135mm	PL Mount
SCENE # LOCATION TIME DATE SHOT										
2	1	MS			INT. 3rd Floor Hallways	Ashley passes by a sign that says Saturday Morning Art Class.				
	2	CU/MS				Ashley contemplates entering the room.,				
	3	WS/MS/OTS				After Ashley contemplates, a girl walks into the room				
	4	CU				Ashley contempates and follows				
	3	WS/MS				Ashley walks through the door				
SCENE # LOCATION TIME DATE SHOT										
3	1	MS			INT. BSU Art Room	Ashley works on drawing on paper				
	2	CU				Ashley facial reaction				
	3	CU				CU of Drawing				
		MS				Instructor approaches Ashley and comments on choice of blue.				
		Cu				Ashley says thank you an looks back down at drawing.				
		CU				Transition shot to future				
SCENE # LOCATION TIME DATE SHOT										
4	1	CU			INT. BSU Art Classroom	Transition shot to Older Ashley on artwork				
	2	MS				She smiles to herself (classroom full of students				
SCENE # LOCATION TIME DATE SHOT										
5	1	WS/MS			Campus Day	.. Ashley as a college student walks up to a Ball State Bulletin Board with Ball Tower in Background				
	2	CU				Flyer on Board				
		CU				Ashley's reaction, she walks off screen				
SCENE # LOCATION TIME DATE SHOT										
8		WS			INT. Atrium Art Exhibit (Full)	Estblishing shot of Art Gallery with Ashley in Background				
	1	MS				Ashley is talking to a nice couple about her work.				
	2	ECU				She glaces over at a young girl admiring her art. Ashley smiles.				
	3	MS				The young girl is inspired by Ashley's artwork.				
	4	ECU				She looks at it in awe.				
		MS/CU				Ashley hesitates to interact with her, she continues to talk with the couple				
SCENE # LOCATION TIME DATE SHOT										
9	1	WS			INT. BSU ART CLASSROOM	Ashley walks through a door into a classroom filled with kids				
	2	MS				Ashley introduces herself as an instructor of the class				
	3	CU				She looks over to her right.				
	4	MS				The girl from the exhibit is attending the class.				
	5	CU				Ashley smiles.				
	6	CU				The young girl smiles.				